

AUSTRALIA

Asian Side of the Doc

2013



www.screenaustralia.gov.au

AUSTRALIA

Asian Side of the Doc

2013

Screen Australia is the Federal Government's major screen agency. We develop and finance high-quality, innovative and commercially attractive projects designed with audiences in mind. We conduct research, assist the development of local film culture, and market Australian talent and screen content domestically and internationally.

Screen Australia facilitates regular co-production events with international partners to enable a broad range of business opportunities for producers. Australia has co-production treaties with Canada, China, Germany, Italy, Ireland, Israel, Singapore, South Africa and the United Kingdom, and MOUs with France and New Zealand.

Australia is currently negotiating co-production treaties with Malaysia, the Republic of Korea, India and Denmark.

Documentaries can transport us to worlds we may otherwise never know or understand so directly and intimately. They inspire discussion and debate, not just within our own homes but within the broader community and between countries. They enable us to hear stories from people from a range of cultural backgrounds and discover new perspectives on our region – to explore the rich and complex diversity of our streets, schools, neighbourhoods and workplaces.

Stories have the power to transform our understanding of each other and the contemporary issues we face as a society.

Australian producers love to tell stories. They are known for their resourcefulness and creativity; for their capacity to engage with audiences and their willingness to embrace opportunity. With this in

mind, it gives me great pleasure to introduce you to our Australian delegation to Asian Side of the Doc in 2013. This delegation of factual content producers is quite diverse, in terms of experience and expertise. They are a terrific group, keen to meet you and to investigate prospects for working together. I hope that you will come and say hello and maybe make them an offer!

Dr Ruth Harley
CEO



Australian Government



Australian producers and delegates

4

Doing Business with Australia

Part 1 – Overview

Australia is a great place to make film and television	26
The Producer Offset cements Australia's appeal	26
Official co-productions are seen as Australian so can access the Producer Offset	27
Certain projects with US support may be able to access the Producer Offset	28

Part 2 – The Producer Offset

Overview	30
What is the Producer Offset?	
What makes the Producer Offset attractive?	
What productions can claim the Producer Offset?	
Why are only Australian films and TV programs eligible?	

Testing for 'significant Australian content'

How flexible is the SAC test?	34
Who is considered to be an Australian?	
What films have passed the SAC test, making them eligible for the Producer Offset?	
Why apply for a provisional certificate?	

Determining 'qualifying Australian production expenditure'

39

What counts as QAPE?	
Can costs incurred overseas while making an Australian film count as QAPE?	
How high does QAPE have to be for a project to be eligible for the Producer Offset?	

Making a claim under the Producer Offset

43

What is involved in making a claim?	
How quickly are claims processed?	

Part 3 – The Co-production Program

46

Australia has a variety of co-production partners	46
The enthusiasm for co-productions is growing	46
Creative contribution, financing and expenditure must all be in proportion	48
The required approvals provide certainty	49
Creative contribution is determined by a points test	50
Different points tests apply to different types of production	51

360 Degree Films

Sally Ingleton

sally@360degreefilms.com.au

Mobile +61 418 530 550



www.360degreefilms.com.au | Melbourne VIC

360 Degree Films is a media production company based in Melbourne. They tell stories that matter across multi-platform environments. Their screen content extends to all corners of the globe. It's insightful, entertaining and will empower and inspire people to see the world differently.

RECENTLY COMPLETED PROJECTS

Possum Wars

55 min

Kangaroo Mob

55 min

Australia's Great Flood

50 min

PROJECTS FOR ASIAN SIDE

In development

Asia on the Brink

4 x 55 min

The last chance missions to save Asia's most unique animals from extinction. Across four episodes we follow the scientists and experts who are dedicating their lives to pulling some of Asia's most unusual animals – the Irrawaddy dolphin, Tree Kangaroo, Sumatran Rhino and Tiger, and Cat Ba Langur – back from the brink.

In development

Saving Tree Kangaroos

55 min

Tree Kangaroos are one of Australasia's most enigmatic creatures, yet little is known about them – how did they evolve, how do they survive, and how can we protect them in the future? *Saving Tree Kangaroos* follows the scientists and wildlife heroes dedicated to saving Tree Kangaroos from extinction.

In development

The Great Australian Fly

60 min

From the moment the earliest humans arrived in Australia, flies have been there to cause a bloody nuisance. There are over 30,000 species of fly in Australia and they have influenced our accent, cuisine, border control, and are now leading the way in breakthrough medicine, forensics and navigation. *The Great Australian Fly* explores the fascinating ways that these little flying pests have helped make Australia the country it is today.

Bearcage

Michael Tear

michael@bearcage.com.au

Mobile +61 417 441 932

In Malaysia +372 54 790 084

Harriet Pike

harriet@bearcage.com.au

Mobile +61 415 509 514

In Malaysia +372 54 536 960



www.bearcage.com.au | Canberra ACT

Bearcage is a multi-award winning production company with more than 20 years' experience in media production. The company focuses on developing high-quality film, television and cross-platform programs for the domestic and international market.

RECENTLY COMPLETED PROJECTS

New Zealand From Above

5 x 43 min

Dinosaurs in the Outback

43 min

The Digger

90 min

PROJECTS FOR ASIAN SIDE

In development

The Colours of China

5 x 52 min

The places and the people of the most fascinating country on earth explored through the colours that traditionally represent China's diverse landscapes and culture.

Director Peng Yu

In development

Gold Mountain

3 x 42 min

Teams from Europe, China and Australia retrace the steps of their forefathers who, nearly 150 years ago, came to remote Northern Australia seeking gold on the Palmer River.

In development

Beneath New Zealand

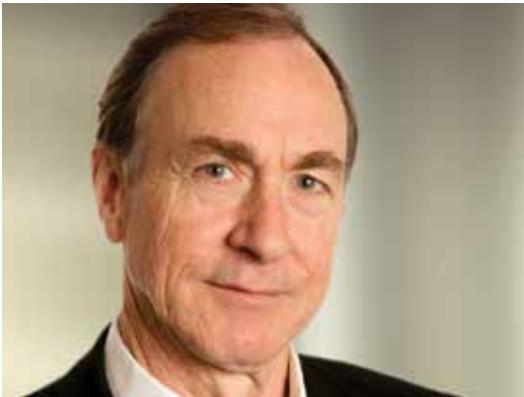
3 x 52 min

This series will reveal how New Zealand is an active geological laboratory, still in the process of formation by shifting tectonic plates and volcanism.

Beyond Screen Production

Ron Saunders

ron_saunders@beyond.com.au
Mobile +61 402 242 166



www.beyond.com.au | Sydney NSW

Beyond Screen Production has produced a range of specialist and popular factual programming including series such as *Outback Kids* (ABC) and *The Science of Self Harm* (SBS). A three-part documentary series, *The Years That Made Us* (ABC), will screen in 2013. A two-part biography on Gough Whitlam (ABC) is currently in production.

RECENTLY COMPLETED PROJECTS

The Years That Made Us

3 x 55 min

PROJECTS FOR ASIAN SIDE

In development

Fat Wars

55 min

New research investigates insect and animal nutrition – how they evolved to choose and balance the nutrients that keep them healthy. This research can show us how to make better choices.

Big Stories Co.

Martin Potter

martin@bigstories.com.au

Mobile +61 458 760 579

Anna Grieve

afgrieve@gmail.com

Mobile +61 409 249 341



www.bigstories.com.au | Melbourne VIC

Big Stories Co. makes multi-platform, participatory projects including the *Big Stories* website. Their stories highlight the resilience of local communities confronting big issues like climate change, scarcity of resources and sustaining cultural identity. They are looking to Asia-Pacific producers to facilitate new creative partnerships.

RECENTLY COMPLETED PROJECTS

Big Stories, Small Towns: Strathewen

60 min

Big Stories, Small Towns 1

180 min

Big Stories, Small Towns 2

3 x 240 min

PROJECTS FOR ASIAN SIDE

In development

Big Stories, Small Towns: Asia Pacific

5 x 60 min

A collaborative, multi-platform documentary platform gathering local stories for a global audience: www.bigstories.com.au. Looking for partners for *Big Stories: Asia Pacific*.

Director Martin Potter

www.bigstories.com.au

Sales Big Stories Co.

contact@bigstories.com.au

In development

Stereopublic: Crowdsourcing Quiet

24 x 5 min

Documentary portrait series of people seeking quiet, contemplative spaces in chaotic urban environments. Inspired by the TEDPrize-winning project stereopublic.net. Seeking production partners.

Directors Martin Potter, Jason Sweeney
stereopublic.net

Sales Big Stories Co.

contact@bigstories.com.au

In development

Songs From the Building

90 min

Since the Khmer Rouge, Royal Court singer Sarath has lived in the iconic 'White Building', Phnom Penh. With her home under threat, Sarath stages a performance to save her community.

Director Koam Chanrasmey

Sales Big Stories Co.

contact@bigstories.com.au

Bower Bird Films

Pat Fiske

patfiske@bigpond.com

Mobile +61 407 813 255

Amin Palangi

amin@palangiproductions.com

Mobile +61 422 942 494

Sanaz Fotouhi

sanaz@sanzazfotouhi.com

Mobile +61 432 964 969



www.bowerbirdfilms.com | Sydney NSW

Bower Bird Films has been making documentaries for over 30 years. Bower Bird Films researches, develops and produces many types of documentaries and corporates. Award-winning films include: *Rocking the Foundations*, *For All the World to See*, *Following the Fenceline*, *An Artist in Eden* and *River of No Return*. Bower Bird Films offers young filmmakers mentorship, consulting and production experience.

RECENTLY COMPLETED PROJECTS

Scarlet Road

70 min, 53 min

River of No Return

52 min

Call to Country, NIDF series (Supervising Producer)

4 x 30 min, 1 x 53 min

PROJECTS FOR ASIAN SIDE

In development

Love Marriage in Kabul

75 min, 52 min

Follows the extraordinary quest of an Afghan-Australian woman, Mahboba Rawi, as she passionately negotiates and challenges old traditions to make a love marriage happen in Kabul.

Director Amin Palangi

www.palangiproductions.com

In development

Waking with Martyrs

52 min

About Iranian-Australian filmmaker Amin Palangi's bus journey across Iran, as he follows in his father's footsteps with devout believers of the Islamic regime through the Iran-Iraq war battle sites.

Director Amin Palangi

www.palangiproductions.com

In development

Trafficking Jam

75 min, 52 min

Korean-Australian migrant sex worker, Jules Kim, uncovers the myth and realities of the anti-trafficking rescue industry.

Director Catherine Scott

www.palangiproductions.com

Electric Pictures

Andrew Ogilvie

ao@electricpictures.com.au

Mobile +61 419 999 388



www.electricpictures.com.au | Perth WA

Established in 1992, Electric Pictures is a Western Australian-based company. For over 20 years the company has built a reputation as one of Australia's most respected independent producers of award-winning documentary programming in a range of genres including: science, history, travel and adventure, arts, human interest and current affairs.

RECENTLY COMPLETED PROJECTS

Singapore 1942 End of Empire

2 x 52 min

Murdoch

2 x 52 min

Jandamarra's War

56 min

PROJECTS FOR ASIAN SIDE

In development

Stone Age Mystery

60 min

In 2012, Australian and Chinese scientists announced the startling discovery of prehistoric human remains from a remote cave in China unlike any found before. Who were these mysterious cave people?

Director Daniella Ortega

Broadcaster ABC

Sales ABC Content Sales

lawley.natalie@abc.net.au

In development

Blood Sweat and Email

60 min

The story of the quest for the perfect office: a hardworking workforce led by effective management. How have so many of us ended up in a version of hell on Earth?

In development

East-West The Power Game of the Century

2 x 60 min

A stunning visual portrait of the vast military and economic forces now at play across the Asia-Pacific region. The story of what's happening and what's to come, told by friends and rivals alike.

Essential Media and Entertainment

Chris Hilton

chris.hilton@essential-media.com

Mobile +61 408 900 081



www.essential-media.com | Sydney NSW

Essential Media and Entertainment is one of Australia's leading independent production companies with a proven track record in high-quality screen and digital content for both local and international audiences. Based in Sydney, with offices in Los Angeles and Toronto, Essential is currently producing content in several genres including feature films, television drama, lifestyle, documentary and animation.

RECENTLY COMPLETED PROJECTS

Australia: The Time Traveller's Guide

4 x 60 min

The Grammar of Happiness

90 min

Raising the Curtain

3 x 60 min

PROJECTS FOR ASIAN SIDE

In development

Daughters of the Dragon

3 x 60 min

Daughters of the Dragon is an iconic documentary series spanning nearly 3,000 years of Chinese history. Military strategist and renowned archaeologist, Agnes Hsu, takes us on a personal mission to connect with the female legends of China's past. From the enigmatic Mulan to Princess Changping, the one-armed nun who founded the Wing Chung school of Kung Fu, we won't

just relive their heroic stories – we will discover the women themselves.

Director Pauline Chan

Broadcasters ARTE France,

NatGeo Asia

Sales Essential Media and Entertainment

denise.anderson@essential-media.com

In development

Dragon Minds: China's Great Thinkers

3 x 60 min

Dragon Minds: China's Great Thinkers is a three-part historical biography series investigating the lives of three fascinating Chinese figures: Confucius, Lao Tzu, the founder of Tao and Sun Tzu, author of *The Art of War*.

Sales Essential Media and

Entertainment

denise.anderson@essential-media.com

Genepool Productions

Sonya Pemberton

sonya@genepoolproductions.com



www.genepoolproductions.com | Sydney NSW

Genepool specialises in creating outstanding science programming for the Australian and international television market. Based in Melbourne, the company is led by a multi-award winning team – creative director Sonya Pemberton and executive producers Michael Cordell and Nick Murray. Genepool's slate includes several major documentaries, including the 2012 SBS feature-length special *Jabbed: Love, Fear and Vaccines*. Genepool is also developing a range of formats and series, collaborating with filmmakers and scientists from around the world.

RECENTLY COMPLETED PROJECTS

Immortal

60 min

Catching Cancer

60 min

PROJECTS FOR ASIAN SIDE

Completed

Jabbed: Love, Fear and Vaccines

90 min

Diseases that were largely eradicated 40 years ago are returning. Across the world children are dying from preventable conditions because nervous parents are skipping their baby's shots. And yet the stories of vaccine injury are terrifying, with rare cases of people being hurt, even killed, by vaccines. To vaccinate or not – how do we decide?

Director Sonya Pemberton
www.genepoolproductions.com
Broadcaster SBS
Sales Cordell Jigsaw Distribution
kristin@cjz.com.au

Hollie Fifer

holliefifer@gmail.com

Mobile +61 431 630 890



www.holliefifer.com | Sydney NSW

As a freelance documentary producer and director, Hollie's work brings to life the true life stories that are too bizarre and courageous to believe.

RECENTLY COMPLETED PROJECTS

Corinna

7 min

Children of the Rainbow Serpent

30 min

Common Ground

15 min

PROJECTS FOR ASIAN SIDE

In development

The Opposition

52 min

The Opposition tells the story of Paga Hill – the luscious mountain peninsula of Port Moresby with splendid views on three sides that sink into crystal blue waterfronts. This is the site for unfolding drama; the paradise everyone wants to claim.

Director Hollie Fifer

www.theoppositiondocumentary.com

Iguana Films

Jennifer Ainge

jennyinge@gmail.com

Mobile +61 425 264 379



iguanafilms.org | Sydney NSW

Iguana Films was established in Australia in 1983 and in New Zealand in 2006. They specialise in documentaries and documentary series. Director/producer Jenny Ainge worked as a researcher at the BBC and London Weekend Television in the 1980s and has maintained strong links with the international television community ever since. Iguana Films is regularly commissioned by British and German TV to produce documentaries and current affairs for ZDF, ARTE, National Geographic and Channel 4.

RECENTLY COMPLETED PROJECTS

Girls Own War Stories

52 min

The Sexual Life of Us

2 x 52 min

PROJECTS FOR ASIAN SIDE

In development

Polypill: A Pill to Change the World

52 min

A Pill to Change the World is the intriguing and compelling story of a potentially cheap but controversial pill that could prevent the death of millions worldwide.

Director Dr Paul Trotman

Sales TVF

julian.choulambert@tvf.co.uk

In development

In the Footsteps of Alfred Wallace

52 min

Two young and ambitious scientists – one American, one British – are on a quest to the mystical Indonesian island of Obie where they are rediscovering some of the rarest birds in the world, but what they find will change their lives forever.

Sales TVF

julian.choulambert@tvf.co.uk

Joined Up Films

Jacqueline Willinge

jacqueline@joinedup.com.au

Mobile +61 404 802 841

Dan Brown

dan@joinedup.com.au

Mobile +61 402 304 837



joinedup.com.au | Perth WA

Joined Up Films is an Australian media production company which specialises in developing, producing and exporting returnable factual formats, and other factual entertainment. Its recent series *Who's Been Sleeping in My House?* was a finalist for best new factual format at the C21/Frapa Awards at MIPCOM 2012.

RECENTLY COMPLETED PROJECTS

Who's Been Sleeping in My House?

series 1

8 x 30 min

Who's Been Sleeping in My House?

series 2

6 x 30 min

My Mum Talks to Aliens

52 min

PROJECTS FOR ASIAN SIDE

Completed

Who's Been Sleeping in My House?

series 1

8 x 30 min

Every home has a story to tell and in this original series archaeologist Adam Ford unlocks the mysteries hidden in homes across Australia.

Director Daniel Brown

Broadcaster ABC TV

Sales ABC Commercial

Completed

Who's Been Sleeping in My House?

series 2

6 x 30 min

In series 2, the mysteries Adam Ford investigates include where a politician in hiding took refuge, whether there is any truth to a spy story, and whether a home was used to broadcast state secrets in war time.

Director Daniel Brown

Broadcaster ABC TV

Sales ABC Commercial

Completed

My Mum Talks to Aliens

52 min

Never before has the search for extraterrestrial life been so personal. Chris, a man of science and a sceptic, joins his mum, Mary, a leading Australian authority on extraterrestrial phenomena on a road trip to get to the truth. Something has to give.

Director Daniel Brown

Broadcaster SBS

Sales SBS

Jumping Dog Productions

Stefan Moore

moore.stefan@ozemail.com.au

Mobile +61 417 021 364

Susan Lambert

skl@ozemail.com.au

Mobile +61 407 001 624



jumpingdogproductions.com.au | Sydney NSW

Jumping Dog Productions produces award-winning and critically acclaimed documentaries for Australian and international audiences. Founded in 2000, Jumping Dog has produced a range of films and series including some of the most highly rated programs in Australian television history. Jumping Dog documentary topics include social issues, culture, science, history and the law.

RECENTLY COMPLETED PROJECTS

Recipe for Murder

52 min

The Cars That Ate China

52 min

The Good, the Bad and the Ugg Boot

52 min

In development

Ore

52 min

Following the amazing story of one shipment of iron ore from Australia's red earth to the massive steel mills and towering skyscrapers of China.

Director Stefan Moore

PROJECTS FOR ASIAN SIDE

In development

Tyke: Elephant Outlaw

80 min

Tyke is the story of a circus elephant that was shot down during a deadly rampage in Honolulu in 1994 igniting a global battle over the use of performing animals.

Directors Susan Lambert, Stefan Moore

jumpingdogproductions.com.au

LaLa Pictures

Andrew Arbuthnot

andrew@lalapictures.com

Mobile +61 405 107 576



www.lalapictures.com | Sydney NSW

Sydney-based LaLa Pictures has produced multi-award winning short films with screenings in more than 150 international film festivals worldwide. Most recently, LaLa Pictures produced *Dating the H*Bomb* for ABC TV, which takes a frank and very honest look at living and loving with the herpes virus using puppets to re-enact the subjects.

RECENTLY COMPLETED PROJECTS

Dating the H*Bomb

30 min

PROJECTS FOR ASIAN SIDE

In development

Echoes of Joan

30 min

Echoes of Joan is a documentary about revisiting the landmark 1960s play *Oh, What a Lovely War!* and the legacy of theatre director Joan Littlewood's influence on Kevin Palmer as we follow him retracing his footsteps.

Director Walter McIntosh

www.lalapictures.com

MagoFilms

Marian Bartsch

marian@magofilms.com.au

Mobile +61 413 524 650

Alun Bartsch

alun@magofilms.com.au

Mobile +61 411 886 822



www.magofilms.com.au | Perth WA

Experienced award-winning production company producing high-end documentaries and lifestyle series television for the world. Our most successful series, *Surfing the Menu*, has sold now sold to 60 countries worldwide.

RECENTLY COMPLETED PROJECTS

Life Architecturally

52 min

Recipes That Rock

6 x 25 min

PROJECTS FOR ASIAN SIDE

In development

Tribal Scent

4 x 30 min

Science, sense, scents, sensibilities, sex & sandalwood. Documentary series about the importance of sandalwood to the perfume industry, its decimation in Asia and India and the role of desert Australian Aborigines in its sustainable collection and propagation. From New York to Paris, Mumbai and the outback of Australia.

Director Carmelo Musca

Broadcaster NITV

Sales ZED France

Media Stockade

Rebecca Barry

rebecca@mediastockade.com

Mobile +61 412 085 881

Ester Harding

ester@mediastockade.com

Mobile +61 423 348 669



www.mediastockade.com | Sydney NSW

Media Stockade is an independent production company based in Sydney, Australia, with its eyes and ears open to stories from around the world. Their programs are provocative and socially relevant. Often witty, humorous, insightful – our stuff entertains without being stupid.

RECENTLY COMPLETED PROJECTS

I Am a Girl

90 min

PROJECTS FOR ASIAN SIDE

In development

The Opposition

52 min

The Opposition tells the story of Paga Hill – the luscious mountain peninsula of Port Moresby with splendid views on three sides that sink into crystal blue waterfronts. This is the site for unfolding drama; the paradise everyone wants to claim.

Director Hollie Fifer

www.mediastockade.com

In development

The Surgery Ship

52 min, 4 x 52 min

For some, the only hope is on a ship – a floating hospital that sails to the poorest countries in the world...

Director Madeleine Hetherton

www.mediastockade.com

Broadcaster SBS

Sales SBS International

lara.vonahlefeldt@sbs.com.au

In development

Cyber Islands

120 min, Interactive Documentary

Cyber Islands is a multi-platform documentary about the digitalisation of an island community. Welcome to the Cocos Islands, home to the slowest internet speeds in the southern hemisphere – until now.

Director Omar Roxas

www.mediastockade.com

Moonshine Movies

Mike Hill

mike.h@moonshinemovies.com

Mobile +61 421 581 081

Sue Collins

sue.c@moonshinemovies.com

Mobile +61 402 254 197



www.moonshinemovies.com | Melbourne VIC

Moonshine Movies is a multi-award winning independent film production company specialising in creating moving picture projects of all forms that move audiences to action. Since its inception in 2010, Moonshine Movies has generated over 13 hours of cross-platform programming that have been viewed online, via international television broadcast, public screenings, DVD, mobile Apps and through video-on-demand services.

RECENTLY COMPLETED PROJECTS

LIFE Before Death

60 min, 82 min, 50 x 2-5 min (online)

Jokes on You

52 min, 4 x 24 min, 16 x 6 min

Common Ground

3 x 20 min

PROJECTS FOR ASIAN SIDE

In development

Sci-Fi LIES

8 x 30 min

Sci-Fi LIES is a factual entertainment series about a passionate geek who employs the scientific method to investigate the truth behind science fiction.

Director Mike Hill

www.moonshinemovies.com

Sales Moonshine Movies

general@moonshinemovies.com

In development

Take Heart

3 x 30 min

The most pressing untold story in global health. Millions of children's lives are being cut short by a disease that is 100 per cent preventable – rheumatic heart disease.

Director Mike Hill

www.takeheart.tv

Sales Moonshine Movies

general@moonshinemovies.com

In development

Dr Raj

52 min

One man's mission to bring peace to one billion people. A biodoc about dynamic and controversial Indian doctor MR Rajagopal, a leader changing the culture of the world's largest health system.

Director Mike Hill

www.moonshinemovies.com

Sales Moonshine Movies

general@moonshinemovies.com

Outpost Films

Kris Kerehona

kriskerehona@grapevine.net.au

Mobile +61 411 675 306



www.outpostfilms.com.au | Canberra ACT

Founded in 2009, Outpost Films is a small, emerging and independent documentary film studio based in the Australian Capital Territory. They create films that reflect Australia's identity, cultural landscapes and stories which reside in people.

PROJECTS FOR ASIAN SIDE

In development

Like Nothing on Earth: the Sandakan Incident

52 min

Of all the camps where the Japanese held prisoners of war captive, Sandakan elicits the most horror. *Like Nothing on Earth* is the true story of the last six Australian POWs who were rescued by the Indigenous resistance fighters of Sandakan.

Director Miguel Gallagher

In development

Mortars and Monsoons

52 min

The last surviving members of 161 Field Battery who served in the Vietnam War make it their mission to build homes in Vietnam for the people who are suffering from the effects of Agent Orange – despite their own illness.

Director Kris Kerehona

Completed

Between the Flags

45 min, 52 min

The definitive history of surf life saving in Australia.

Director Christopher Collins

www.outpostfilms.com.au

Wild Fury

Tina Dalton

bettina@wildvisuals.com.au

Mobile +61 412 748 131

Hugh Marks

hugh@mediaventures.com.au

Mobile +61 411 205 602



www.wildfury.com.au | Sydney NSW

Wild Fury represents the combined forces of respected producers Tina Dalton of Absolutely Wild Visuals and Content Mint and Veronica Fury of Fury Productions. Former Nine Network and Southern Star CEO Hugh Marks has come on board as Executive Director. Wild Fury is a diversified factual and factual entertainment production company with the integrated footage licensing business Absolutely Wild Visuals. Wild Fury is currently producing a broad range of high-quality screen content for national and international broadcasters.

RECENTLY COMPLETED PROJECTS

Koalas: Slow Life in the Fast Lane

50 min

Weapons of the Wild

6 x 52 min

Wild Australia

5 x 50 min

In development

Blue Fin

52 min

This blue-chip natural history film tells the remarkable life story of a Southern Blue Fin Tuna, and the unique ocean current that assists her circumnavigation of an entire continent.

Director Tina Dalton

PROJECTS FOR ASIAN SIDE

In development

The Coral Triangle

3 x 52 min

An expedition to the Coral Triangle – the world's richest underwater wilderness, yet a place largely unknown and unexplored.

Director Richard Dennison

WTFN

Ben Ulm

bulm@wtfn.com.au

Mobile +61 412 009 715



www.wtfn.com.au | Sydney NSW

WTFN has been producing original factual content for a range of Australian and international broadcasters for the past 10 years. In 2013, the slate includes factual entertainment, lifestyle, branded, documentary and history projects. In 2011, WTFN won the prestigious Logie Award for Most Outstanding Factual Program.

RECENTLY COMPLETED PROJECTS

The Living Room

40 x 60 min

Tony Robinson's Time Walks

10 x 30 min

The People Speak (Australia)

90 min

PROJECTS FOR ASIAN SIDE

In development

The Cavemen of Coober Pedy

10 x 60 min

A group of ambitious miners try to survive under the Australian desert in their quest for precious opals.

Director Ben Ulm

In development

River Raiders

10 x 30 min

Follows the tough men who live and work along the Victorian River in the Northern Territory. The work is dangerous... but so are the characters.

Director Ben Ulm

In development

Snake Lab

10 x 60 min

Australia's most passionate conservationist travels the country testing the toxicity of the most dangerous snakes in the world.

Director Ben Ulm

Cordell Jigsaw Distribution

Kristin Burgham

Head of Sales

16-18 Meagher St
Chippendale NSW 2008 Australia

T +61 2 9217 2200

E kristin@cjz.com.au

www.cjz.com.au

Cordell Jigsaw Distribution manages international sales of programs and formats for Australia's biggest independently owned production company – Cordell Jigsaw Zapruder (CJZ) and the joint venture Genepool Productions. CJZ produces more locally developed programs than any other production company in Australia.

Flame Distribution

Midi Stormont

Content Sales Manager – Asia Pacific & Latin America

PO Box 469

Artarmon NSW 1570 Australia

T +61 2 8065 4899

E mstormont@flamedistribution.com

www.flamedistribution.com

Flame Distribution is a specialist factual and lifestyle content distributor based in Sydney but focused on the international market. Their inhouse production arm, Flame Productions, produces food and travel-focused programs including the hugely popular *Lyndey & Blair's Taste of Greece* which was a ratings hit for SBS in 2011. As well as their own productions, Flame's catalogue features exciting new food, travel, history, science and crime titles from award-winning producers around the world.



SBS

Joseph Maxwell

Commissioning Editor Documentaries

Locked Bag 028

Crows Nest NSW 1585 Australia

T +61 2 9430 3296

E joseph.maxwell@sbs.com.au

www.sbs.com.au

SBS is Australia's multilingual and multicultural national broadcasting service. Their principle function, as set out in the SBS Charter, is to produce multilingual and multicultural radio and television services that inform, educate and entertain all Australians and, in doing so, reflect and promote Australia's multicultural society.

Screen Australia

Chris Oliver

Senior Manager State and

Industry Partnerships

E chris.oliver@screenaustralia.gov.au

Liz Stevens

Manager Documentary

E liz.stevens@screenaustralia.gov.au

Elena Guest

Project Manager State and

Industry Partnerships

E elena.guest@screenaustralia.gov.au

T +61 2 8113 5800

www.screenaustralia.gov.au

Screen Australia is the key Federal Government film financing agency. We develop, finance and market high-quality, innovative and commercially attractive projects, with an emphasis on connecting with audiences, both nationally and internationally. We also administer the Producer Offset incentive and Australia's Official Co-production Program.

Doing Business with Australia

Producer Offset and Co-productions

Australia is a great place to make film and television

Film and television made in Australia has been entertaining global audiences for 40 years. Edgy bold films, fish-out-of-water comedies, moving masterpieces, popular blockbusters. Long-running family series, clever live-action and animated children's programming, quality adult drama, intriguing documentary.

Australian producers, directors and writers have experience, expertise and extensive international contacts in some of the world's most significant markets, making them excellent production partners.

They also live in an environment that suits production: the country is economically and politically stable, the government supports the industry in a range of ways; the filmmaking services and facilities available are highly sophisticated; cast and crew are well-trained and have a good attitude; a big range of locations are accessible; and the weather is more often good than bad.

The Producer Offset cements Australia's appeal

The financing systems currently in place are adding to Australia's appeal as a production partner. This is particularly because of the Producer Offset, which has the effect of giving Australian producers a guaranteed source of finance.

The Producer Offset is a rebate on the production expenditure incurred in Australia when making Australian film and TV. Not all expenditure qualifies, but the Offset can be worth up to 20% of Australian spend in the case of television and documentary, and up to 40% in the case of film.

The Producer Offset is having a positive effect, in particular by assisting entrepreneurial film producers to attract bigger, broader audiences by making films with more mainstream appeal.

In addition to this form of subsidy, Screen Australia invests in Australian film, television drama and documentary.

[See part 2 for more information on the Producer Offset.](#)

Official co-productions can access the Producer Offset

The Producer Offset was put in place to deliver ongoing cultural, professional and economic gains to the Australian screen industry, and can only be claimed on Australian film, television and some other screen content.

However, Australia recognises that film and television is a global business and that the presence of international elements, the involvement of international partners and accessing offshore finance for projects of a larger-than-usual scale can considerably increase the country's competitiveness.

Australia's desire to partner with international producers means they can also share in the benefits and successes of the Producer Offset. One way is via co-productions. Film and television made under Australia's official co-production arrangements is automatically regarded as Australian (just as it is regarded as domestic production in the partner country), and is therefore eligible for the Producer Offset – providing it meets other criteria too. Projects must spend a certain amount in Australia, for example, and be finished before a claim is lodged.

[See part 3 for more information on co-productions.](#)

Certain projects with US support may be able to access the Producer Offset

There is no official co-production arrangement between Australia and the US, but Australia has a long history of making blockbusters with the support of the US studios.

The 'significant Australian content' (SAC) test is used to determine which productions are eligible to claim the 40% Producer Offset (20% for television).

Many US footloose productions have also been made in Australia over several decades. Big-budget projects which are not Australian may be eligible for either the 16.5% Location Offset or the 30% PDV (post, digital and visual effects) Offset.

A production does not have 'significant Australian content' just because all production and post-production occurs within Australia. To meet the SAC test, applicants must demonstrate that other aspects of their project are Australian. Perhaps the subject matter or setting is Australian, or the copyright is held by Australians, or any profits will flow to Australians, or all the development occurred in Australia, or the key creative positions are held by Australians. Page 35 outlines the SAC test in detail.

A rigorous approach is taken to the determination of whether a project has significant Australian content. Whether Australians have been driving the project right through development and production is always a key issue.

Part 2

The Producer Offset

The Producer Offset is for Australian film and television, including official co-productions. Projects with US involvement may qualify for the Offset, if they pass a 'significant Australian content' test.

Overview

What is the Producer Offset?

The Producer Offset is a rebate on the qualifying costs of making Australian film and TV. It is not a tax credit. Claims are made by the Australian production company through the tax system, following the end of the financial year in which the project was completed.

For feature films the Offset is worth up to 40% of qualifying Australian production costs. For eligible TV and documentaries, it is worth up to 20% of qualifying costs.

There is no cap on the amount of the Offset payable, although there are some limits on specific types of production costs as a percentage of total production expenditure.

What makes the Producer Offset attractive?

For feature films the Offset is generous compared to other initiatives worldwide. Most territories with a rebate set at a similar level do not also have Australia's filmmaking attributes or experience.

The Offset has the certainty offered by legislation. Since it was introduced in 2007, over 300 successful claims have been made. The system of issuing provisional Offset certificates before the film is produced means the return to the producer is predictable and certain.

What productions can claim the Producer Offset?

Only productions that have passed a 'significant Australian content' test or those made under Australia's official international co-production arrangements are eligible to claim the Offset. (These are the films referred to in this booklet as 'Australian films'.) A certain amount has to be spent on production in Australia to claim the Offset.

Q. How does the Producer Offset work?

A. It works like this:

- An Australian producer applies to Screen Australia for a provisional certificate, which is a guide as to how much money he or she can expect to claim back under the Producer Offset.
- A producer then borrows against the Offset and cashflows that loan into the budget as his or her own equity.
- When the film is completed, the producer applies to Screen Australia and receives a final certificate.
- The certificate is then submitted with the production company's tax return to the Australian Taxation Office, which then pays out the Offset less any pre-existing tax liabilities.

Why are only Australian films and TV programs eligible?

The Producer Offset was put in place to deliver ongoing cultural, professional and economic gains to the Australian screen industry.

The Producer Offset is one of a package of support measures, collectively called the Australian Screen Production Incentive.

Other financial incentives are provided for non-Australian productions taking advantage of Australia as a filmmaking centre, including the 16.5% Location Offset for overseas productions filmed in Australia, and the 30%



PDV (post, digital and visual effects) Offset for productions that use Australia's post-production and visual effects talents, irrespective of where filming occurred.

For more information on Australian locations and crews see

www.ausfilm.com.au

For information on the Location and PDV Offsets, which are administered by the Department of the Prime Minister and Cabinet, see

www.arts.gov.au/film-tv/australian-screen-production-incentive

Q. Can I apply without an Australian company?

A. No, the applicant must be an Australian company, or a foreign company that has Australian permanent residency and an Australian Business Number (ABN).



Testing for ‘significant Australian content’

To qualify for the Producer Offset, a film or TV program must pass a ‘significant Australian content’ (SAC) test. An official co-production, made under one of the permanent arrangements Australia has with 10 other countries, is the exception to this requirement: it bypasses the SAC test.

Miss Nikki and the Tiger Girls



How flexible is the SAC test?

While it is necessary to have many Australian elements to pass the SAC test, the test is applied case by case and in a holistic manner, rather than rigidly.

The many questions asked can be grouped under five key headings. It is not necessary to meet all the criteria but the more that are met, the more likely it is that a project will be deemed Australian.

The subject matter of the film. Is the look and feel of the film sufficiently Australian? Is the film about Australia or Australians? Was the film developed in Australia or by Australians? Is the film based on an Australian story?

The place where the film was made. To what extent did pre-production, production and post-production occur in Australia?

The nationalities and places of residence of the persons who took part in the making of the film. Are the producer, director and writer Australian? Are the lead cast members Australian? Are the heads of departments Australian? Are Australian post-production houses being used? Is the on-set crew Australian?

The details of the production expenditure incurred in respect of the film. Where was the budget spent and on what? What proportion of total wages went to Australians? To what extent did the expenditure contribute to the maintenance and development of the Australian film industry?

Any other matters that Screen Australia considers relevant. Who has creative control? Who holds copyright? Who profits from the film?

There needs to be very compelling reasons for a film or TV program to be granted Australian status in cases where it is not set in Australia or about Australians, the early development happened outside Australia, or a large part of the principal photography occurred offshore.

Who is considered to be an Australian?

Anyone who is either an Australian citizen, regardless of where they live, or an Australian permanent resident, regardless of their citizenship.

What films have passed the SAC test, making them eligible for the Producer Offset?

As the administrator of the Producer Offset, Screen Australia cannot provide details of individual titles which have passed a SAC test or claimed the Producer Offset because of Australia's strict tax secrecy laws. However, some hypothetical scenarios may be useful.

Example 1: a film that does not need to pass

Any official co-production.

Example 2: a film that would be likely to pass

Synopsis A thriller set in a small Australian town, revolving around a man trying to live under the witness protection program.

Subject matter Australian

Setting Australia

Characters Australian

Pre Australia

Shoot Australia

Post Australia

Writer Screenplay by an Australian writer, based on a US novel

Producer Australian

Director Australian

Heads of department (HODs) Australian, with the exception of the composer

Cast Two US leads, one Australian lead

Example 3: a film that may not pass

Synopsis A drama, set in a remote mining colony on Titan, about three

astronauts who uncover some alien artefacts after a visit from an Australian space adventurer.

Subject matter Sci-fi

Setting Titan, a moon of Saturn

Characters American accented characters, but one Australian astronaut visits the space station

Pre Australia

Shoot Australia

Post Australia

Writer Original screenplay by a US writer

Producer One Australian, one US

Director Australian

HODs All Australian

Cast One key US above the line talent; three Australian leads

Example 4: a film very unlikely to pass being more suited to the 16.5% Location Offset

Synopsis A drama set in New York City revolving around the relationships of three students attending art school.

Subject matter Non-Australian

Setting US

Characters US

Pre Australia

Shoot Australia

Post US

Writer Screenplay by a US writer, adapted from a US novel

Producer One Australian, two US

Director US

HODs Australian

Cast Three US leads, some Australian supporting cast

Why apply for a provisional certificate?

It is possible but not compulsory to apply for a provisional certificate before a film or TV project goes into production. At the very least, a script, budget, draft chain of title documents and a list of the nationalities of the key creatives, crew and cast, must be provided.

A provisional certificate doesn't guarantee that a final certificate will be issued but it provides guidance on whether a production is likely to qualify and also what the qualifying Australian production expenditure (QAPE) is likely to be.

Applications are accepted at any time and Screen Australia takes about five or six weeks to process them from receipt of a complete application form, unless they are referred to the Board of Screen Australia. Films and TV programs that apply for the SAC test but do not clearly pass are always referred to the Board.

For more information on the SAC test see
[**www.screenaustralia.gov.au/producer_offset**](http://www.screenaustralia.gov.au/producer_offset)

Determining 'qualifying Australian production expenditure' (QAPE)

The amount of money that can be claimed under the Producer Offset is not a percentage of the entire budget of an Australian film or TV program, but a percentage of the qualifying Australian production expenditure (QAPE).

The Producer Offset represents 40% of QAPE on feature films and 20% of QAPE on all other eligible formats.

What counts as QAPE?

What counts as QAPE is very clear. It includes most of the major production costs expended in Australia, including on goods and services, locations (but not gratuities) and the wages of all cast and crew (including those travelling to Australia from offshore). Above the line costs are included in QAPE, subject to a limit of 20% of total film expenditure. Non-feature documentaries are excluded from the above the line cap.

In the case of movies developed and filmed wholly in Australia with Australian cast and crew, the only potentially significant costs not counted as QAPE are financing charges. For films such as this, the value of the Offset would generally be 37–38% of the total budget.

Can costs incurred overseas while making an Australian film count as QAPE?

Yes, but not all the costs because, in essence, QAPE is money spent in Australia. Despite this, the wages and travel costs of Australian residents working overseas during principal photography counts as QAPE providing the subject matter requires the use of these locations, but the money spent on non-Australians working outside the country or on Australians

outside of principal photography does not count as QAPE under any circumstances.

In general, when comparing Australian films made wholly within Australia to Australian films partly made overseas, the QAPE would be a smaller percentage of the budget.

In the case of official co-productions, only money spent by the Australian production partner can be claimed as QAPE.

How high does QAPE have to be for a project to be eligible for the Producer Offset?

For a feature film, including a documentary feature, or a telemovie, a direct-to-DVD feature, or other single-episode program, the QAPE has to be at least A\$500,000.

Q. Once a production receives its provisional certification, what happens if additional non-Australian elements are subsequently introduced – eg the lead Australian actor pulls out from a role due to a scheduling conflict and is replaced by a British actor?

A. The provisional certificate acts as a guide and applicants can at any time contact Screen Australia and seek confirmation that their SAC certification is or is not impacted. Obviously, if the project has become more 'Australian' (ie a UK or foreign actor was replaced by an Australian actor) it is not significant, but if the project becomes 'less Australian', it becomes more significant.



For television drama series, documentary and animation there are thresholds for both the total QAPE and the per hour QAPE.

The QAPE per hour is calculated by dividing the total QAPE by the duration of the series measured in hours. Calculations must be included when claiming the Producer Offset.

For documentaries that are not a feature, whether it is a single production or made up of multiple episodes, QAPE must be at least A\$500,000 and the QAPE per hour must be at least A\$250,000.

For a drama series (or season) the QAPE threshold is A\$1 million and the QAPE per hour must be at least A\$500,000.

For short-form animated drama the QAPE threshold is A\$250,000 and the QAPE per hour must be at least A\$1 million.

In the case of official co-productions, expenditure in Australia's partner country that would be regarded as QAPE if it was incurred in Australia, is QAPE for the purpose of meeting the expenditure thresholds above, but is not QAPE for the purpose of calculating the amount claimed back under the Producer Offset as a rebate.

For more information, and guidelines and tools for calculating QAPE, see www.screenaustralia.gov.au/producer_offset

Q. Can I apply for more than one incentive for the same project? For example, the Location Offset and the Producer Offset?

A. No, you can only apply for one of the Australian Screen Production Incentive programs per project.

Making a claim under the Producer Offset

Whereas Screen Australia administers the Producer Offset legislation and provides guidelines, application forms and general advice to producers, actual payments are made to the applicant company through the Australian company tax system.

The company must be either Australian or a foreign company with permanent Australian residency and an Australian Business Number (ABN).

What is involved in making a claim?

Once a production is completed, an application is submitted to the Producer Offset and Co-production Unit of Screen Australia, which applies the SAC test, determines which costs count as QAPE and issues a final certificate. The producer may or may not already have a provisional certificate.

The final certificate is submitted to the Australian Tax Office along with the company's annual tax documentation for the financial year in which the film was completed. The Australian tax year runs from 1 July to 30 June.

How quickly are claims processed?

It is not possible to make a claim until a film is finished. Most claims are made at the end of the financial year in which a film was completed, although in certain circumstances, claims can be made earlier.

Screen Australia generally takes eight to 10 weeks to process final applications from receipt of a complete application. It may take longer for claims of A\$15 million or more as they are always considered by the Board of Screen Australia.

Statistics

Certificates issued in 2011/12

	Provisional	Final Number	Offset value (A\$m)
Features	48	24	127.29
Non-feature documentaries	54	98	18.21
TV and other	42	39	58.45
Total	144	161	203.95

Provisional Certificates to 31 December 2012*

	No. certificates	Total budgets (A\$m)
Features	265	\$3,368.65
Non-feature documentaries	334	\$356.84
TV drama and other (eg direct-dvd/online, short-form animation)	173	\$1,233.74
Total	772	\$4,959.23

Final Certificates to 31 December 2012*

	No. certificates	Total Offset (A\$m)
Features	109	\$1,438.75
Non-feature documentaries	316	\$343.54
TV drama and other (eg direct-dvd/online, short-form animation)	140	\$1,039.01
Total	565	\$2,821.30

*since commencement of the Producer Offset on 1 July 2007

Figures may not total exactly due to rounding.

Part 3

The Co-production Program

Film and television made under Australia's official co-production arrangements can automatically claim the Producer Offset. Other productions with Australia must pass a 'significant Australian content' test in order to claim the Producer Offset.

Australia has a variety of co-production partners

The word 'co-production' usually means official co-production in Australia. Official co-productions are made under the formal arrangements (treaties or memoranda of understanding) that exist between the Australian Government and the governments of other countries.

These arrangements foster cultural and creative exchange, allow the risk and cost of filmmaking to be shared, and drive up quality and output.

Australia has arrangements with Canada, China, Germany, Italy, Ireland, Israel, Singapore, South Africa and the United Kingdom (treaties), and also with France and New Zealand (memoranda of understanding).

Negotiations are underway with the governments of Denmark, India, Malaysia and the Republic of Korea. Cast and crew from the member states of the European Union can be involved in co-productions between Australia and its official European partners. Each co-production arrangement is negotiated separately and they are not uniform.

The enthusiasm for co-productions is growing

Official co-productions are regarded as domestic productions in each partner country and can therefore take advantage of more than one set of support systems. In Australia that means a film or television program is eligible to apply for investment from Screen Australia, for example.

More importantly, because Australia's Producer Offset equates to a guaranteed slice of the budget, co-productions don't have to pass the 'significant Australian content' test in order to claim what is a tax rebate on qualifying Australian expenditure. (Expenditure incurred within Australia's partner country does not usually qualify.)

Practitioners and film agencies are keen to increase Australia's participation in the global film and television industry via co-productions.

Santa's Apprentice



Screen Australia regularly hosts networking events outside Australia and made changes to its co-production guidelines at the end of 2010 to introduce more flexibility into the system.

Examples of recent features that were made as co-productions include director Anne Fontaine's *Two Mothers* starring Naomi Watts and Robin Wright, Cate Shortland's *Lore*, and *The Railway Man* starring Colin Firth and Nicole Kidman.

Official co-productions recently made for television include *Sally Bollywood*, *Vicky the Viking* and mini-series *Mrs Biggs: The Untold Story Behind the Great Train Robbery*. A significant amount of children's programming is made as co-production.

Creative contribution, financing and expenditure must all be in proportion

Subject to some specific exceptions, *all* personnel involved in making official co-productions must be from the co-producing countries and the film must be made in the co-producing countries. That said, most arrangements allow for use of non-party nationals where:

- the film is undertaking a location shoot in a third country (approval for which is at the discretion of the competent authorities), or
- exceptional circumstances require the use of an actor from a third country. There must always be a producer on board from each country. (These producers are referred to in this booklet as 'co-producers'.)

All of Australia's co-production arrangements require each co-producer to make a creative contribution to the project that is roughly in proportion to the finance raised by that co-producer. In addition, the percentage of the budget raised by each co-producer must be roughly in proportion to the amount of the budget spent on each country's elements.

Each partner country has a 'competent authority' that assesses the requirements of the relevant co-production arrangement in accordance with its own guidelines. It is the responsibility of each co-producer to liaise with the competent authority in his or her country to ensure that the film meets its requirements.

Q. Who negotiates the treaties and who administers the Co-pro Program?

A. The Australian Government negotiates treaties with the governments of other countries. Screen Australia administers the international Co-production Program.

It is expected that there will be an overall balance of creative, technical and financial elements across all co-productions over a number of years.

The required approvals provide certainty

To qualify as an official co-production under any of the co-production arrangements, a co-producer must apply to Screen Australia for provisional approval after the finance is in place but before production commences.

At this stage, the Australian co-producer will need to satisfy Screen Australia that:

- there is a producer from each country;
- a co-producers' agreement is in place between the co-producers that outlines the responsibilities and rights of each co-producer and fulfils all the requirements of the relevant co-production arrangement;
- the financial contribution of each co-producer is secure and committed including, where relevant, the minimum contribution of a third-party co-producer;



- the Australian co-producer's financial contribution is reasonably in proportion to the Australian creative contribution ('Australian Qualifying Points' are used to assess the Australian creative contribution – see below); and
- the Australian co-producer's financial contribution is reasonably in proportion to the spend on Australian elements.

An optional, non-binding letter of preliminary compliance can be sought before applying for provisional approval. This was not possible before late 2010. The letter allows Australian co-producers to seek guidance about whether a project is likely to meet the requirements of the relevant co-production treaty and can be used to help attract finance. Potential financiers can be cautious about committing funds without formal advice about a project's co-production status.

Once a film or television program is completed, an application for final approval must be made to Screen Australia in order to secure official co-production status. At this point, in addition to providing all of the executed financing agreements, the Australian co-producer must provide a DVD copy of the finished film, the final budget, a full cast and crew list, and other documents as required.

Screen Australia will not be in a position to give final approval until the relevant overseas competent authority has confirmed its approval.

Creative contribution is determined by a points test

The term 'Australian Qualifying Points' (AQP) was introduced as part of the most recent guidelines revision. These are the creative points allocated to the Australian side of a co-production.

As a percentage of the total creative points, the AQP must reach at least the minimum contribution level prescribed by the relevant co-production arrangement. (There is a different arrangement in place with each of Australia's partners, but it is usually 20% or 30%).

As outlined already, the AQP must also be roughly in proportion to the financial contribution that the Australian co-producer makes to the co-production. If the Australian co-producer contributes half the finance, then half the points should be AQP, for example. Subject to the minimum contribution allowed in the relevant co-production arrangement, a 5% margin either way is allowed. If the Australian co-producer's financial contribution is 60%, the AQP can be between 55 and 65% for example.

Key creative roles are allocated a points value. If the person filling that role is an Australian national or permanent resident, a point (two points for the writer and director) is scored for that role.

Bear in mind that:

- producers do not attract points because there must be, by definition, one from each of the co-producing countries;
- an individual cannot be treated as two nationalities in one application;
- the splitting of points may be approved on a case-by-case basis, for example, where each co-producing country has one writer each engaged on a television series;
- re-voicing or narrating in the language of each co-production country will result in the points being split. For an animated project, voice cast is allocated three points, so if one voice track is undertaken in Australia and one track in the partner country, then the project scores 1.5 AQP for example; and
- for features and television drama, if the film is a majority Australian co-production, that is, if the Australian financial contribution is greater than 50%, at least one of the four lead roles must be filled by an Australian national or permanent resident. In other words, there must be at least one point for key cast.

Different points tests apply to different types of production

The same points test applies to feature films and television drama but there is a different test for documentary and for television animation.



Each test aims to provide a degree of flexibility by allowing a certain number of discretionary points to be claimed.

Each test has a set number of roles that are always counted (top-line key creative roles). These roles attract 'compulsory points'. In addition, the Australian co-producer may select roles in the 'discretionary points' section to reach the total number of points required for the film. However, where an Australian co-producer selects a role for a discretionary point, but Screen Australia does not consider the role to be a key creative role, Screen Australia reserves the right not to accept the allocated discretionary points.

Each test also includes a potential point for 'other creative role'. If an Australian co-producer wishes to claim this point, he or she must convince Screen Australia that the role in question is particularly important for the film. For example, if the film is a martial arts feature, it may be possible to allocate a point to the fight choreographer or, if it is a musical, to the musical director or choreographer.

The feature films and television drama test – 15 points

Compulsory points

Writer 2

Director 2

DoP 1

Editor/Picture Editor 1

Cast (four principal roles). Note that if the project is a majority Australian co-production, at least one role must be filled by an Australian actor 4

Discretionary points (select five of the below)

Composer 1

Costume Designer 1

Production Designer 1

Script Editor 1



Sound Designer 1
Underlying work 1
VFX Supervisor 1
Other senior key role specific to the film such as a Choreographer or
Special Make-up Designer 1

The documentary test – 10 points

Compulsory points

Writer 2
Director 2
DoP 1
Editor/Picture Editor 1

Discretionary points (select four of the below)

Composer 1
Researcher 1
Narrator 1
Sound Designer, Recordist, Sound Editor or Mixer 1
Underlying work/subject matter 1
Other senior key role specific to the film such as underwater Director of
Photography, Art Director or Visual Effects Supervisor 1

The animation test (both 3D and 2D) – 13 points

Compulsory points

Writer 2
Director/Animation Director 2
Cast 3
Key Animator 1
Storyboard Artist 1

Discretionary points (select four of the below)

Editor/Picture Editor 1

Key Background Artist 1
Composer 1
Sound Designer 1
Underlying work 1
Key Model Designer 1
Voice/Actors Director 1
Other senior key role specific to the film such as 3D Modeller, Digital
Compositor or Previs Animator 1

The points test was revised as part of Screen Australia's most recent guidelines revision, with the total number of points being increased in recognition of the creative contribution of Heads of Department (HODs) not previously allocated points. Where appropriate, a VFX Supervisor, Costumer Designer or Sound Designer can now be counted, for example. Discretionary points were not previously part of the test.

Another change worth pointing out is that, for some of Australia's arrangements, a Writer from outside the co-producing partner countries may be able to contribute to a screenplay as long as the Writer is not a credited Screenwriter (as that term is understood by the Australian Writers' Guild or equivalent organisation). Previously, if a non-party Writer had worked on a script, the project was not eligible for co-production status.

Further information on co-productions, including the guidelines, is available at www.screenaustralia.gov.au/coproductions

Statistics

as at 31 December 2012

Co-production partners

Country	Nature of agreement	Date signed	Entry into force date	No. co-productions ¹	Total budgets (A\$M)
France ²	MOU	15 May 1986	15 May 1986	31	\$250.24
United Kingdom ³	Treaty	12 Jun 1990	27 Aug 1990	41	\$458.92
Canada ⁴	Treaty	23 Jul 1990	26 Sep 1990	43	\$434.52
Italy ⁵	Treaty	28 Jun 1993	12 Dec 1996	1	nfp
New Zealand ²	MOU	23 Dec 1994	23 Dec 1994	10	\$43.18
Israel	Treaty	25 Jun 1997	13 Jan 1998	1	nfp
Ireland	Treaty	4 Feb 1998	7 Sep 1998	3	\$21.25
Germany ⁶	Treaty	17 Jan 2001	12 Sep 2001	6	\$41.09
China ⁶	Treaty	7 Jun 2006	19 Dec 2008	3	\$44.19
Singapore ⁷	Treaty	7 Sep 2007	16 Oct 2008	4	\$34.36
South Africa	Treaty	18 Jun 2010	22 Aug 2011	0	-

Partners by type of production

Country	No. co-productions ¹	Features	Mini-series	Telemovies	Series	Documentaries
France ²	31	11	5	1	6	8
United Kingdom ³	41	22	9	1	3	6
Canada ⁴	43	8	4	2	23	6
Italy ⁵	1	1	0	0	0	0
New Zealand ²	10	4	4	0	1	1
Israel	1	1	0	0	0	0
Ireland	3	0	1	0	1	1
Germany ⁶	6	4	0	1	0	1
China ⁶	3	3	0	0	0	0
Singapore ⁷	4	1	0	0	2	1

Total budgeted cost by type of production

Type	No. co-productions ¹	Total budgeted cost (A\$M)
Documentaries	24	\$37.23
Feature films	52	\$593.72
Drama series	35	\$424.26
Mini-series	22	\$195.89
Telemovies	5	\$21.59
Total	138	\$1,272.68



Budget ranges

Features

Budget range (A\$m) ⁸	All official co-productions		All features ⁹ (Australian and co-productions) 1988/89–2011/12	
	No.	Share of co-pros (%)	No.	Share of all features (%)
Less than 1	1	2%	121	18%
1 to 3	2	4%	184	27%
3 to 6	10	19%	145	21%
6 to 10	11	21%	134	20%
10 to 20	17	33%	54	8%
20 +	11	21%	37	5%
Total	52	100%	675	100%

Pearlie



Mini-series

Budget range (A\$m) ⁸	All official co-productions		All mini-series ⁹ 1988/89–2011/12	
	No.	Share of co-pros (%)	No.	Share of all mini-series (%)
Less than 1	0	0%	0	0%
1 to 3	0	0%	6	2%
3 to 6	0	0%	43	17%
6 to 10	5	23%	97	37%
10 to 20	16	73%	110	42%
20 +	1	4%	4	2%
Total	22	100%	260	100%

nfp: not available for publication

- 1 Three-way co-productions are counted against each country involved. Therefore the total by country exceeds the total number of titles produced.
- 2 Includes three-way co-production (Australia/France/New Zealand).
- 3 Includes three-way co-production (Australia/Canada/United Kingdom).
- 4 Includes three three-way co-productions (Australia/Canada/United Kingdom, Australia/Canada/Italy, Australia/Canada/Singapore).
- 5 Includes three-way co-production (Australia/Canada/Italy).
- 6 Includes three-way co-production (Australia/China/Germany).
- 7 Includes three-way co-production (Australia/Canada/Singapore).
- 8 Adjusted using the 'non-farm GDP-implicit price deflator'; base year 2011/12.
- 9 Productions under Australian creative control, including domestic productions, official co-productions and other productions involving shared creative control, i.e. with a mix of Australians in key creative positions.



We acknowledge travel support from Australian state agencies for these delegates:



Kris Kerehona, Outpost Films



Andrew Arbuthnot, LaLa Pictures
Hollie Fifer

Supporting Australian producers in the international marketplace